

QUEEN QUEEN QUEEN QUEEN

JAZZ



BICYCLE RACE

Medium Rock Tempo

Words and Music by
FREDDIE MERCURY







Bi - cy - cle, bi - cy - cle, bi - cy - cle I want to — ride my —
 Choir Solo





bi - cy - cle, bi - cy - cle, bi - cy - cle. Solo I






want to — ride my — bi - cy - cle, I want to — ride my — bike. I

Bicycle Race - 6 - 1

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Bbm Ab 4th fret Bbm

want to — ride my — bi - cy - cle, I want to — ride it —

Ab 4th fret Bbm

where I — like. You say black, I say white, you say bark, I say bite. You say shark,
I say caine, you say John, I say Wayne. Hot dog

Gb7 Gdim Am Bbm

I say hey, — man, Jaws was nev - er my scene and I don't like Star Wars. You say Rolls,
I say "cool... it, man" I don't wan-na be the pres-i-dent of A - mer-i-ca. You say smile

Isay Royce, you say car, give me a³ choice. You say Lord, I say Christ, I don't be-lieve in-Pe-ter Pan,
Isay cheese, Cart-i-er, Isay please. — In-come tax, Isay Je-sus, I don't wan-na be a can-di-date for

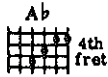
Frank-en-stein or Sup-er-man. All I wan-na do is } bi - cy-cle, bi - cy-cle,
Vi-et-nam or Wat-er-gate. Cos all I wan-na do is } *Choir*

bi - cy-cle I want to ride my bi - cy-cle, bi - cy-cle,
Solo *Choir*

bi - cy-cle. I want to ride my bi - cy - cle, I
Solo

Guitar Diagrams:

- Gb7
- Gdim
- F
- Eb
- D+
- Bbm (Db Bass)
- Ab 4th fret
- Bbm
- D
- B
- Ab 4th fret
- Bbm
- Ab 4th fret



To Coda ⊕

want to— ride my— bike.

I want to— ride my— bi - cy - cle, I



want to— ride my—

Bi - cy - cle rac - es are com-ing your way, so for -
Choir

get all your du-ties, oh, yeh.

Fat bot-tomed girls, they'll be rid-ing to - day, — so look



N. C.

out for those beau-ties, oh yeh.

On your marks, get set, go.





Bi - cy-cle race, bi - cy-cle race, bi - cy - cle race.




Bi - cy - cle, bi - cy - cle







bi - cy-cle, I want to ride my bi - cy - cle, bi - cy - cle,

Solo *Choir*




bi - cy - cle, bi - cy - cle, bi - cy - cle, } bi - cy - cle race.
I want a }

rit. *ten.* *ten.*

Ring assorted bicycle bells

Chord diagrams: D, A

a tempo

Chord diagrams: D, A, D, B

Chord diagrams: E, F#

D. S. al Coda %

You say coke

Coda

Chord diagrams: Ab 4th fret, Bbm, Ab 4th fret

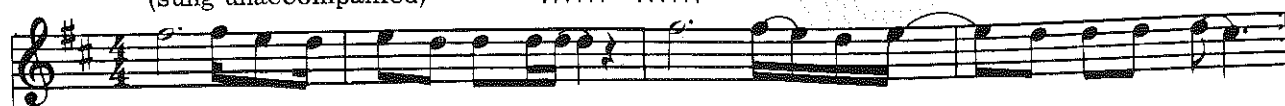
want to ride it where I like.

FAT BOTTOMED GIRLS

Words and Music by
BRIAN MAY



(sung unaccompanied)



Are you gon-na take me home to-night? Ah, down be-side — that red fire-light; —

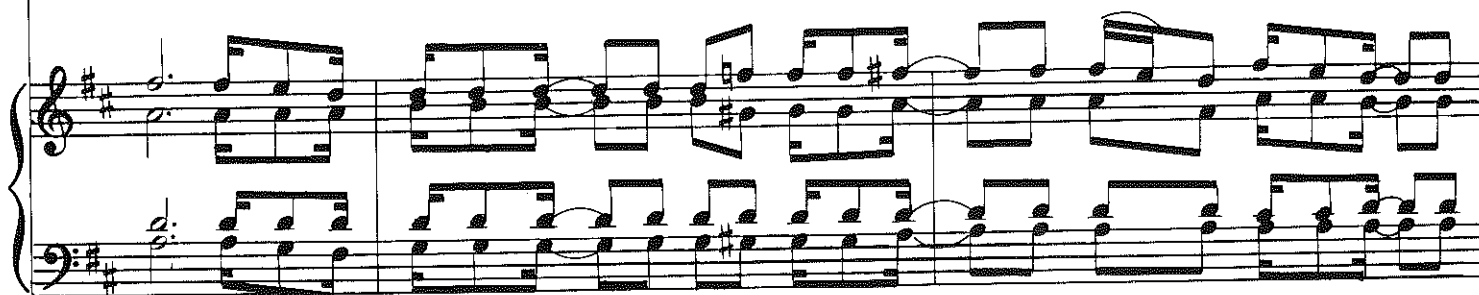
mf



Unaccompanied choir
Piano tacet



are you gon-na let it all — hang out? Fat bot-tomed girls, — you make — the rock-in' world go



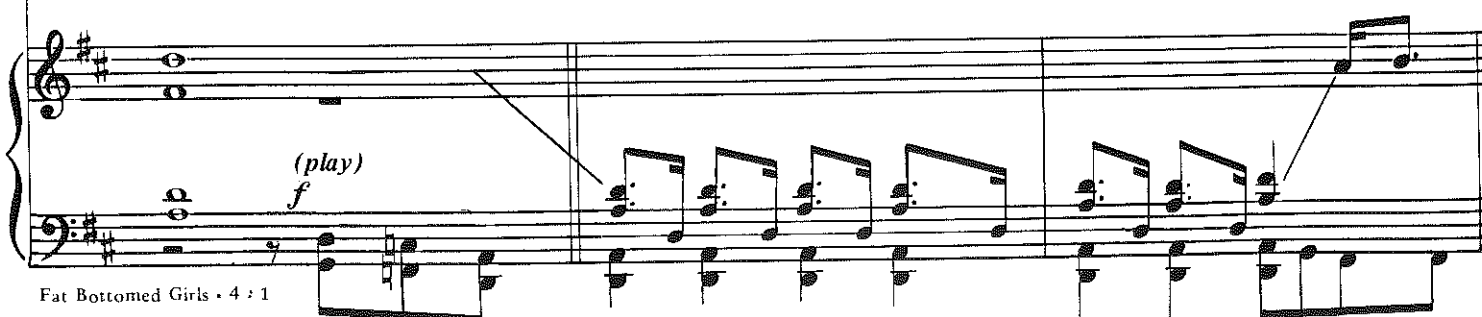
Heavy Rock Beat



round.

(Shout:) Hey! —

(Sing:) I was



(play)
f

Fat Bottomed Girls • 4 : 1

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just a skin - ny lad nev - er knew _____ no good from bad. _____ But I knew
 2. sing - ing with my band a - cross the wire, _____ a - cross the land, _____ I seen
 3. mort - a - ges and homes, and the stiff - ness in your bones. _____ Ain't no

life be - fore_ I left my nurs - er - y, Left a - lone _____ with big fat Fan - ny, she was
 ev - 'ry blue eyed floo - zy on the way. But their beau - ty and their style went kind of
 beau - ty queens_ in this lo - cal - i - ty. (I tell you) Oh, but I _____ still get my plea - sure still

such a naugh - ty nan - ny. Heap big wom - an you made a bad boy out of me. _____
 smooth af - ter a - while. _____ Take me to them dirt - y la - dies ev - 'ry - time. _____
 got my great - est trea - sure. Heap big wom - an you gon - na make a big man out of me. _____

(Shout:) Hey, Hey. _____ (Sing:) 2. I've been _____ (Shout:) Come on
(Shout:) Now get this.

drums fill - - - - -

chorus:

(Sing) Oh, won't you take me home to - night?_ (Sing) Oh, you gon - na take me home to - night. _ (please)

Oh, down be-side__ your red fire-light.__ Oh, and you
Oh, down be-side__ your red fire-light.__ Oh, you gon - na





give it all you got fat bot - tomed girls. } You make the rock-in' world go
 let it all hang out, fat bot - tomed girls. }







'round. Fat bot - tomed girls you make the rock - in' world go 'round.












(F Bass) (E Bass)

D.S. al Coda ⊕ Coda

(Shout:) Hey, lis - ten here. (Sing:) Now your round.

Repeat till fade

(Shout:) Get on your bikes and ride. (From 3rd time ad lib) Fat bot-tomed girls -

IN ONLY SEVEN DAYS

Words and Music by
JOHN DEACON

Moderate

Mon - day, — the start of — my

hol - i - day. — Free - dom — for just one week. — Feels good — to

get a - way. — Ooh. —

In Only Seven Days - 3 - 1

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Music by
CON

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o





{ Wednes-day, — I did - n't see — her, I hoped — that
 Sat - ur - day, just twen - ty four hou - rs, Oh no, — I'm







she'd be back — to - mor - row. And then on
 go - in' back home — on Sun - day.






Thurs - day, — my luck had changed. — She stood there all a - lone. — I went and







asked her name. — I nev - er thought that this could hap - pen to me, — in

The musical score is written for guitar and piano. It features a melody line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes several guitar chords: A7, D, Gdim, Bm7, E7, D, C (add 9), D, Dmaj7, C, Bm, E9, and D. The lyrics are: "on - ly sev - en days. It — would take a hun - dred or more — for mem - o - ries — to fade. Ooh, so sad, — a - lone." The score also includes a Coda section and a Rubato section.

on - ly sev - en days. It — would take a hun - dred or more — for

mem - o - ries — to fade.

Ooh, so sad, — a - lone.

2. Tuesday, I saw her down on the beach,
I stood and watched a while,
And she looked and smiled at me.
3. Instrumental
4. I wish Friday could last forever,
I held her close to me,
I couldn't bear to leave her there.

IF YOU CAN'T BEAT THEM

39

Words and Music by
JOHN DEACON

Moderate Hard Rock

mf

1. Keep your chin up when _____ you're feel - in' lone-ly. Don't let 'em get you down._
2. Keep your fin - gers off _____ my mon-ey. Don't try and pull me down._
3. (Instrumental)

Ain't no use in your sit - ting all a - lone,
You're tak - in' me out _____ to wine and dine me,

hang - in' a - round, _____ for some - one to call._
try - in' to wind _____ me 'round _____ and a - round, _

If You Can't Beat Them - 3 - 1

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Ooh, in-vite they won't come knock-in' at all. spoken: (Ha! Ha!)
 me to your lit-tle con-tract.

Don't run and hide, e-ven if it hurts you in-side.
 Ru-mor has it that you could play dirt-y. I'll tell you what I'll do a-bout that.

Spoken: (So I said) "Give as good as you get."
 Spoken: (I'm play-ing at the wrong game.)

If you can't beat 'em, join 'em.

Guitar chords: A, D, A, G, A, G, D, A, G, A, Bm, A, G, D, E, B, E, C#m, D.

A E B E

You've got to do it 'cause it makes you feel good. _ If you can't beat _ 'em,

7

C#m D N. C.

join 'em. _ You're nev - er gon - na help your - self. _

E 1. 2. 3. D A G Repeat and Fade A

MUSTAPHA

Words and Music by
FREDDIE MERCURY

Rubato

A - bra-him, _____ A - bra-him, _____

mf

A - bra-him _____ Al - lah, Al - lah, Al - lah, Al -

Bright
N.C.

lah will pray _____ for you. _____ (Spoken) Hey!

Mustapha - 5 - 1

Mus-ta - pha, Mus - ta - pha, Mus - ta -

pha, — A - bra-him. Mus - ta - pha, — Mus-ta - pha — Mus - ta - pha, — A - bra-him.

Fm Cm7 (E♭ Bass) Fm

Mus - ta - pha, A - bra - him.

Mus-ta-pha, A - bra- him, Al - lah, Al - lah, Al - lah will pray — for you.

Abm



fus - ta - Mus-ta-pha, A-bra-him. Al-lah, Al-lah Al-lah will

B



F#m



pray _____ for you. Mus - ta - pha, _____ (Spoken) Hey! Mus - ta-

D



him. pha. _____ Mus-ta - pha, A - bra - him

D



N.C.

N.C.

Mus-ta - pha, A-bra - him.

Gm F

A Al - lah-ee al - lah-ee
A - bra-him A - bra-him

E♭ Cm N.C.

al - lah-ee ee - la ee - la ee - la ee - la
A - bra-him ah - la ah - la ah - la ee - a

Bbm

Mus-ta - pha, Mus - ta - pha Mus-ta-

Cm

pha, Mus-ta-pha Mus-ta - pha, Mus-ta-pha,

Mus-ta - pha, Mus-ta - pha, Mus-ta-

pha, Mus - ta- pha.

N.C. To Coda

D.S. al Coda Coda Hey!

DEAD ON TIME

Rubato

Bright

Words and Music by
BRIAN MAY

A7 D7 B7 N.C.

f

play 6 times

1. Fool,
2. Fool,

al - ways
got no

jump - in', nev - er hap - py where you land.
bus - 'ness hang - in' 'round and tell - in' lies.

F#

A

Fool,
Fool,

got my
you got no

Dead On Time - 6 - 1

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Music by
MAY

bus - 'ness, make your liv - ing where you can. —
rea - sons, but you got no com - pro - mise. —



Hur - ry down the high - way,
Stamp-in' on the ceil - in',



hur - ry down the road.
ham-mer-ing on the walls,

Hur - ry past the peo - ple star - in'.
got-ta get out, got - ta get out, got - ta get.



Hur - ry, hur-ry, hur - ry, hur - ry.
Oh, you know I'm go - in' cra - zy. }

Leave on time, — leave on time. —

{ Nev - er got your tick - et, but you leave on time. —
 { Got - ta get a - head, but you leave on time. —

Leave on time, — leave on time. —
 Leave on time, — leave on time. — Gon - na

Gon-na get your tick - et, but you leave on time. — } Leave on time, — leave on time. { You're
 head on a - head, but you leave on time. — }

Put it in your pock - et, but you nev - er can — tell. —
 run - nin' in the red, but you nev - er can — tell. —

1.



Leave on time, — leave on time. —

{ Shake that rat - tle, got - ta leave on time. —
Got - ta get rich, gon - na leave on time. — }

Leave on time, — leave on time. — { But you

Fight your bat - tle, but you leave on time. —
can't take it with you, when you leave on time. —

To Coda

Leave on time, —
Leave on time, —

leave on time. —
leave on time. — } Got to



Nev - er got a min - ute, no you nev - er got a min - ute, no you nev - er, nev - er got oh, — no mat - ter.

2.
N.C.
Ad lib solo

play 3 times

A

F#

The musical score is written for guitar and piano. The guitar part begins with a second ending marked '2.' and 'N.C.' (Natural Chord), followed by an 'Ad lib solo' section. The piano accompaniment consists of two systems of staves. The first system features a continuous eighth-note bass line in the left hand and a melody in the right hand. The second system includes a section marked 'play 3 times' for the guitar, followed by a melodic phrase in the piano right hand. The score concludes with a final system featuring a guitar solo with fretboard diagrams for an A major chord and an F# major chord, and a piano accompaniment with block chords in the right hand and a bass line in the left hand.

Chord diagrams: A, B, D, D#, E, F, F#

N.C. *play 5 times* B

D.S. al Coda Coda B7 F#

keep your-self-a-live, got-ta leave on time. — Got- ta

Chord diagrams: A, B, D, F#

leave on time, — leave — on time, dead on time. (Spoken) You're dead!

LET ME ENTERTAIN YOU

Moderate

Words and Music by
FREDDIE MERCURY

E7 *play 4 times* *play 3 times*

mf

Ev - 'ry

one of you la - dies and gen - tle - men have ar - rived to say hel - lo. Are you

Let Me Entertain You - 5 - 1

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read-y for some en - ter-tain-ment? Are you read-y for a show? Gon - na

This system contains the first two staves of music. The melody is in the treble clef, featuring several triplet eighth notes. The piano accompaniment is in the bass clef, with a steady eighth-note bass line. The key signature has three sharps (F#, C#, G#).

rock you; gon - na roll you; get you danc - ing in the aisles.

This system contains the next two staves. It begins with a guitar chord diagram for A7. The melody continues with triplet eighth notes. The piano accompaniment maintains the eighth-note bass line.

Jazz you, raz-za-ma-tazz you with a lit - tle bit of style. Let me en - ter - tain

To Coda II ⊕ ⊕

N.C.

This system contains the third and fourth staves. The melody includes a 'N.C.' (No Chord) instruction. The system concludes with a double circle symbol indicating the end of the section.

you. Let me en - ter - tain you.

This system contains the fifth and sixth staves. It begins with guitar chord diagrams for B and E. The melody features a long note for 'you.' followed by a triplet eighth note for 'Let me'. The piano accompaniment continues with the eighth-note bass line.

Let me en - ter - tain you. — Let me en - ter -

tain — you. *(Spoken)* I've come here to sell you my body. I can

show you some good merchandise. I'll pull you and I'll pill you, I'll crue-la-da-ville you; and to thrill you, I'll use any device.

We'll give you cra - zy per -
Just take a look at the

form - ance,
men - u. we'll give you grounds for di - la

vorce.
carte. We'll break - fast at vis - ta re -
Tif - fan - y's, we'll

To Coda ⊕

sist - ance, add - ed to a di - vorce.

N.C.

Well, we

2.  *play 7 times* *D.S. al Coda*  *Coda* 

Ad lib solo sing to you in Jap-a - nese. —

  *D.S.S. al Coda II*  *Coda II*  *N.C.*

We're on - ly here to en - ter - tain you. — If you let me en-ter-tain,

  *Repeat & fade*

let me en - ter - tain you through the night.

2. Well we found the right location
With a lot of pretty lives.
The sound and application, listen!
Hey, if you need a fix, if you want to hide,
Stiff'll see to that
With Electra and E. M. I.;
We'll show you where it's at.
So c'mon.
3. If you want to see some action
You get nothing but the best
Be S and M or traction
We've got the pleasure chest.
Chicago down in New Orleans
We get you on the line,
If you dig the neon scene
We'll have a son of a bitch of a time.

DON'T STOP ME NOW

Words and Music by
FREDDIE MERCURY

Slowly

Chord diagrams: F, Am7, Dm7

To - night I'm gon - na have my - self a real good time. I feel a -
La la la la (etc.)

mf

Chord diagrams: Gm7, C7, F, F7

live, and the world turn - ing in - side

Chord diagrams: Bb, Gm7, D7, Gm, Dm, Gm

out, yeah, and float - ing a - round in ec - sta - sy. So don't stop me

Don't Stop Me Now - 5 - 1

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Bright







now. Don't stop me 'cause I'm hav - in' a good time,





hav - ing a good time. I'm a 1. shoot - ing star leap - ing through the sky, like a ti -
 2. rock - et ship on my way to Mars, on a col -
 3. Instrumental...





ger, de - fy - ing the laws of grav - i - ty. I'm a
 li - sion course. I am a sat - el - lite, I'm out of con - trol, I am a





rac - ing car, pass - ing by like La - dy Go - di - va. I'm gon - na
 sex ma - chine, read - y to re - load, like an at - om bomb, a - bout to





go, go, go. There's no stop - pin' me. I'm
 oh, oh, oh, oh, oh, ex - plode. }





burn - in' through — the sky, yeah. — Two hun - dred de - grees, — that's why they



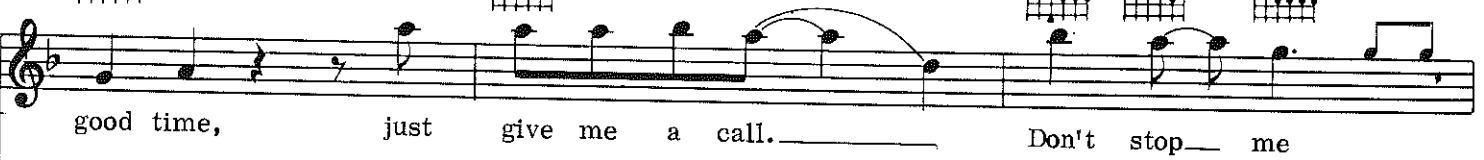
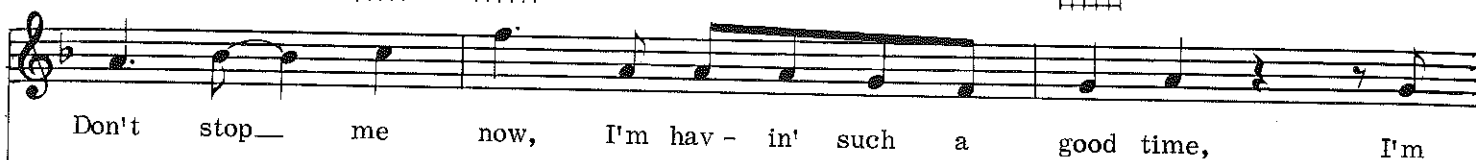


call me Mis - ter Fahr - en - heit. — I'm trav - 'ling at the speed of light. —

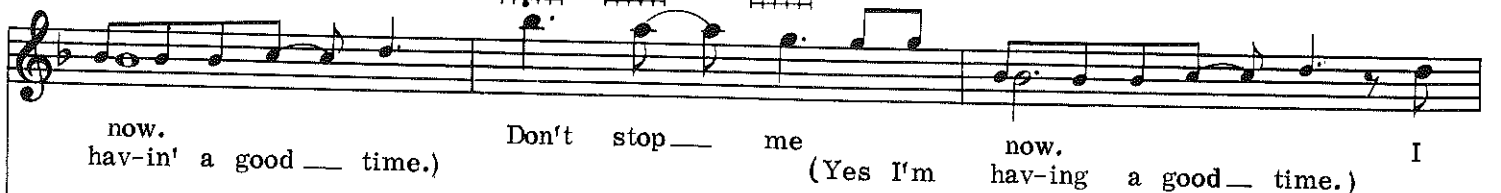





— I wan - na make a su - per - son - ic { man out } of you. —
 { wom - an }



('Cause I'm





To Coda II

Eb



D.S. al Coda

Coda

don't want to stop at all. _____

I'm a

N.C.

Don't stop me, don't stop me, don't stop me.

Don't

stop me, don't stop me, ooh, — ooh, ooh, — Don't stop me, don't stop me, have a

Coda II

Eb



D.S. al Coda II

D.S.S. & fade

good time, good time. Don't stop me, don't stop me.

Ah! _____
(spoken)

FUN IT

111

Moderate Funky
NC

Words and Music by
ROGER TAYLOR

E7(#9)

N. C.

Ev - 'ry - bod - y in the morn - in', should do a

good turn, all right. Ev - 'ry - bod - y, in the

Fun It - 5 - 1

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night time, should have a good time, all night. Now we got a

move-ment, don't shun it, fun it. Can't you see, now you're
out, groove on

mov - in' free?__ Get some fun, join our dy - nas - ty.__ Can't you
up O. K.__ Do your thing, do your thing your way.__ Get your

tell, when we get it down?__ You're the one, you're the
kicks, get your tricks with me.__ Get up and dance, (honey)

Cno3d

Dno3d

Eno3d

N. C.

best in town, —
fun's for free. —

Hey, ev-'ry-bod-y, ev-'ry-bod-y gon-na have a good time to-night. —

Just

shak-in' the soles — of your feet.

Ev - 'ry - bod - y, ev - 'ry - bod - y gon - na have a good
 Ev - 'ry - bod - y, gon - na have a good time to - night, time —

time to - night. —
 to-night, time to-night. — } That's the on - ly soul — you'll ev - er meet. —

To Coda

N. C.

E7(#9) N. C. E N. C.

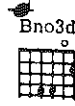
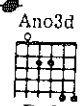
They say that mov - ing the bod - y's right, — it's all

right.

That's the on - ly one part of



N. C.



D.S. al Coda

be - in' a - live, — all right,

all right.

Groove on

Coda

N. C.

1. 7. Don't

2. Don't

(3. 4. 5. 6.) Instrumental

Repeat 7 times to Fine

shun it,
shun it,

fun it. fun it. Fine

LEAVING HOME AIN'T EASY

Slowly

Words and Music by
BRIAN MAY

1. *mf* A Adim Dm6 (A Bass)

2. Eb F (A Bass)

1. Eb F G A G A Bb (A Bass)

2. A Em7 A Em7 A

I take a step out - side — and I breathe the air, — and I
through with ties — I'm all tired of tears, — I'm a

Leaving Home Ain't Easy - 4 - 1

by

Bass)

Em7 A C#m7 F#m Bm7 E7
 slam the door — and I'm on my way; — I won't lay no blame — I won't
 hap - py man. — Don't it look that way? — Shak - ing dust from my shoes, — there's a

Bm7 E7 1. Bm7 E7 C#m7 F#m
 call you names, — 'cause I've made my break, — and I won't look back. — I've
 road a - head, and there's

Bm F#m D Gmaj7 2. Bm7
 turned my back — on those end - less — games. — I'm all no way — back

E6 A A9 G (A Bass)
 home. Oh, but I've got to say, — leav - in' home ain't



The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes various guitar chords and a piano accompaniment. The lyrics are written below the guitar staff.














eas - y. { Oh, I nev - er thought it would be eas - y. } Leav - in'






I thought, how could I think of leav - in'.

on your own. { Oh, is the main thing call - ing me. } Still try'n'to per - suade me that








To Coda


back. leav - ing home { ain't eas - y on the one you're } ain't nec - ces - sar - y

leav - in' home. Stay, my

love, my love, please stay. Stray, my

Chords: Dm6 (A Bass), A, Adim

love, what's wrong my love? What's right, my love? Oh,

Chords: Dm6 (A Bass), Eb (A Bass), F (A Bass), Eb (A Bass), F (A Bass), G (A Bass), A

⊕ Coda

leave the — on — ly — way. — Leav — in' home ain't

Chords: A, D, Adim, E, D, A, A9, G (A Bass)

eas — y — but — may — be the on — ly — way.

Chords: D, F#7, Bm, Adim, A, E7, A, Bb (A Bass), A

MORE OF THAT JAZZ

Words and Music by
ROGER TAYLOR

Moderate



mf Play 4 times



1. If you're feel - in' tired and on - ly, un - in - spired.
2. See additional lyrics



and lone - ly, if you're think - in' how the days seem

1. E long;

2. 4. E7

more, — more,

more, — of that

jazz.

More — no more — of that jazz.

More Of That Jazz - 4 - 2

N. C. Am C G To Coda

Give me no more, ——— no more, of that jazz.

E7 C7 D.S. al 3rd ending 3. E7

real team.

C7 D.S.S. al 4th ending To Coda Coda Play 5 times

N. C.

No more, no

The musical score is written for voice and piano. The voice part consists of two staves. The first staff has the lyrics "more, no more," with a long horizontal line under "more," and a slur over "no more,". The second staff has the lyrics "of that jazz." with a slur over the phrase. The piano accompaniment consists of two staves. The right hand plays a melody with slurs and a fermata over a chord marked "E7". The left hand plays a steady eighth-note bass line. A guitar chord diagram for E7 is shown above the right hand piano staff.

2. All your given
Is what you've been given
A thousand times before.
It's just (more, ...)
3. Only football gives us thrills'
Rock 'n' roll just pays the bills,
Only our team is the (real team.)
4. Bring out the dogs, I get on your feet,
Lie on the floor.
Kind-a-thinking I've heard that line before.
It's just (more, ...)

JEALOUSY

Slowly

Words and Music by
FREDDIE MERCURY

Gm Dm (F Bass) Csus C Gm

F F#m7 C6/E

1. Oh, how
2. Oh, how

D7-9 C#m6 D7 Gm Gm7

wrong can you be? Oh, to fall in
strong can you be, with mat-ters of the heart? Life is

Gm6 Bbm6/Db

N. C.

Gm

Fm

To Coda I

love was my ver - y first mis - take.
much too short to while a - way with tears.

How was I to know, I was
If on - ly you could see, just what you

Bb7

Eb

far too much in love to see?

Oh,

jeal - ous - y,
jeal - ous - y,

Cm

Gm7

Fm7

look at me now.
you tripped me up.

Jeal - ous - y,
Jeal - ous - y,

you got me some-how.
you brought me down.

You


Bb


Edim Abm

Eb







gave me no warn - ing, took me by sur - prise.
You bring me sor - row, you cause me pain.

Jeal - ous - y,
Jeal - ous - y, when





you led me on. — You could - n't lose, you could - n't
 will you let go? — Got-ta hold of my pos - ses - ive

fail, you had sus - pi - cion on my trail. — How, how, how, all my jeal - ous -
 mind, turned me in - to a jeal - ous kind. —






To Coda II ⊕ ⊕

y. I was - n't man e - nough to let you hurt my pride. Now I'm on - ly left with my own jeal - ous -



D.S. al Coda I

y.



Coda I

D.S.S. al Coda II



do to me. Oh,



Coda II



on - ly left with my own jeal - ous -



y. But now it mat - ters not if



I should live or die, 'cause I'm on - ly left with my own jeal - ous -

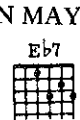
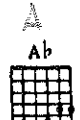
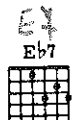
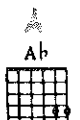
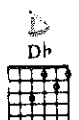
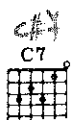
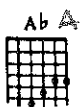


y.

DREAMER'S BALL

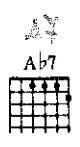
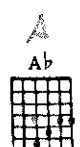
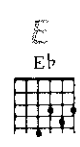
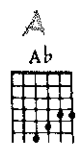
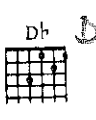
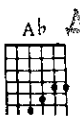
Words and Music by
BRIAN MAY

Moderate



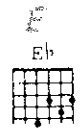
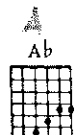
Oh, I

§



1. used to be your ba-by, used to be your pride and joy. _____
2. some-one else you're tak-in', some-one else you're play-in' to. _____
3. Instrumental

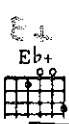
You



used to take me danc-ing, just like an-y oth-er boy.
Hon-ey, though I'm ach-ing, know just what I have to do.




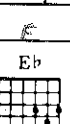
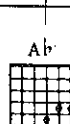




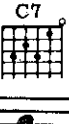
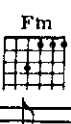

But now you've found an - oth - er part - ner and left me like a bro - ken toy.
 If I can't have you when I'm wak - in', I'll go to sleep and dream of you.




 1. 

 2. 3. 



Oh, it's 2. 3. Oh, take me, take me,
 (Instrumental on D. S. S.)

take me { to the dream - ers ball. — I'll be
 { I'm your play - thing now. — You make my






right on time — and I'll dress so fine, — you're gon - na
 life worth - while — with the slight - est smile, — or de -

love me, when you see me. I won't have to wor - ry. Take me, take me,
 stroy me, with a bare - ly per - cep - ti - ble whis - per. Gent - ly take me, re -
 (End Instrumental) Take me hold me, re -

prom - ise not to wake me 'till it's morn - ing, it's all been true.
 mem - ber I'll be dream - in' of my ba - by, at the dream - er's ball.
 mem - ber what you told me you'd meet me at the dream - er's

1st time D.S.
2nd time D.S.S. al Coda

To Coda

ball. I'll meet you at the dream - er's ball.